DOCUMENT RESUME

ED 347 535 CS 213 428

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TITLE Newsletter Design Tips.
INSTITUTION National Home Study Council, Washington, D.C.
PUB DATE 8 Apr 92
NOTE 30p.; Paper presented at the Annual National Home Study Council Conference (66th, Seattle, WA, April 7-8, 1992).
PUB TYPE Guides - Non-Classroom Use (055) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Design; Guidelines; *Newsletters; Writing for Publication
IDENTIFIERS *Text Design; Text Organization; Typeface; Visual Design

ABSTRACT

This paper presents detailed tips on newsletter design. Following an overview, it discusses effective design, anatomy of a page, type, designing tools (organizational tools, text organizers, emphasizing tools, and graphics, presented with some do's and don'ts), and a list of other items to consider. Three appendixes contain a brief glossary of type, an article by Mark Beach called "Paper in the Short Run: A Simple Guide to Paper Choices for Newsletters, Brochures, and Flyers," and an explanation of 20 trends in newsletter design. (SR)

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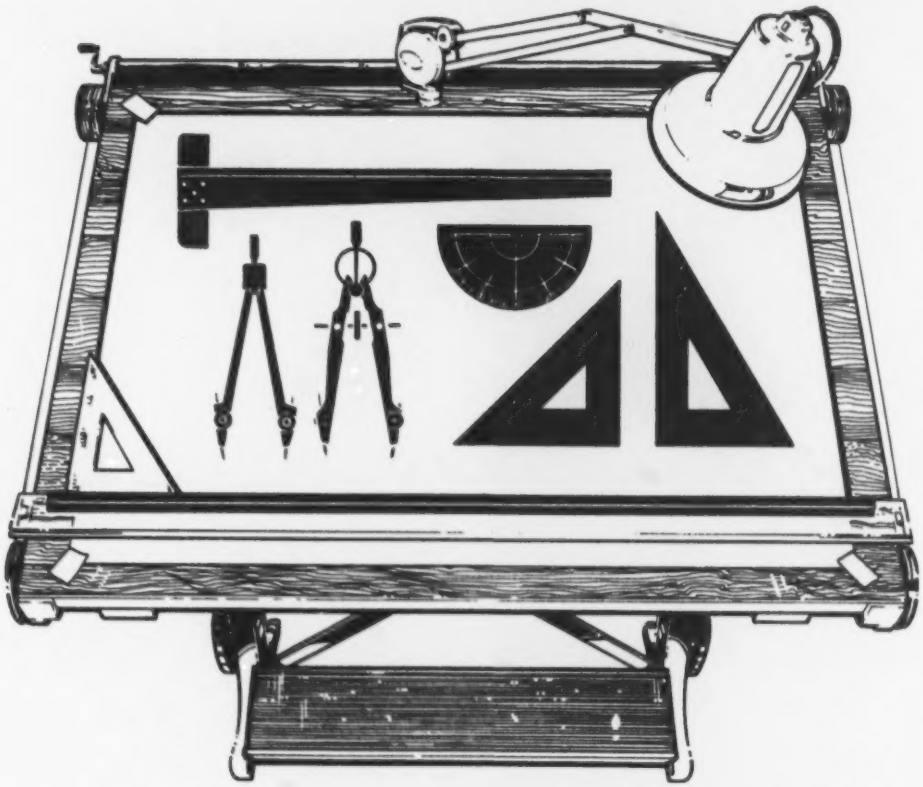
Newsletter Design Tips



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Presented by

Sally Welch
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Wednesday, April 8, 1992

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Sally Welch

Overview

Every newsletter should have:

- A **nameplate** (also called "flag" or "header") is the term used to describe the title of the newsletter or other publication set in type in a distinctive way and presented consistently from issue to issue.

  A nameplate should use 2 - 2 1/2" at the top of the page, and it should contain the:

  - name of the publication
  - name of the publisher
  - dateline
  - art work (logo)
  - volume number (optional)

  You should plan a nameplate that visually communicates the intent of your newsletter and sets a design tone for the rest of your publication. Use a typeface for the newsletter's name that is appropriate to the publications' content and image.

  Try to align nameplate elements with text column edges indicated on your grid. Allow for sufficient white space underneath your nameplate, above the start of each issue content. If you provide approximately a half-inch of white space under the nameplate, your lead stories won't compete with the nameplate for attention.

- A **Table of Contents** (if your newsletter is more than four pages).

- A **place for a mailing label** if your newsletter is a self-mailer.

  And if you sell your newsletter you should include a masthead.

- A **masthead** which is a box of information in a publication that lists items such as the name and address of the sponsoring organization, publication schedule, list of key publication staff members, subscription costs and ordering information, and copyright information. The masthead is usually located on page 2 or the back page of a newsletter.

Nameplate

Effective Design

Effective design of your newsletter will help to enhance your message. It does this by:

• **emphasizing the importance of a message:** Effective design creates a hierarchy of information so readers can easily separate major points from supporting details.

• **organizing information:** Effective design breaks information into manageable, bite-size pieces. It makes it easy for readers to locate quickly the

important information and helps readers concentrate on one idea at a time.

• **guiding the reader:** Effective design recognizes that readership declines every time a visual obstacle is placed in the reader's way. Therefore, it leads the reader through the document by creating a logical sequence of ideas which unfold as the reader continues to read.

Good design includes three basic elements: Simplicity, contrast and structure.

• **Simplicity** in the approach and execution of the layout will communicate the content faster to the reader. This applies whether it be a type arrangement, photo layout or layout combining both art and type.

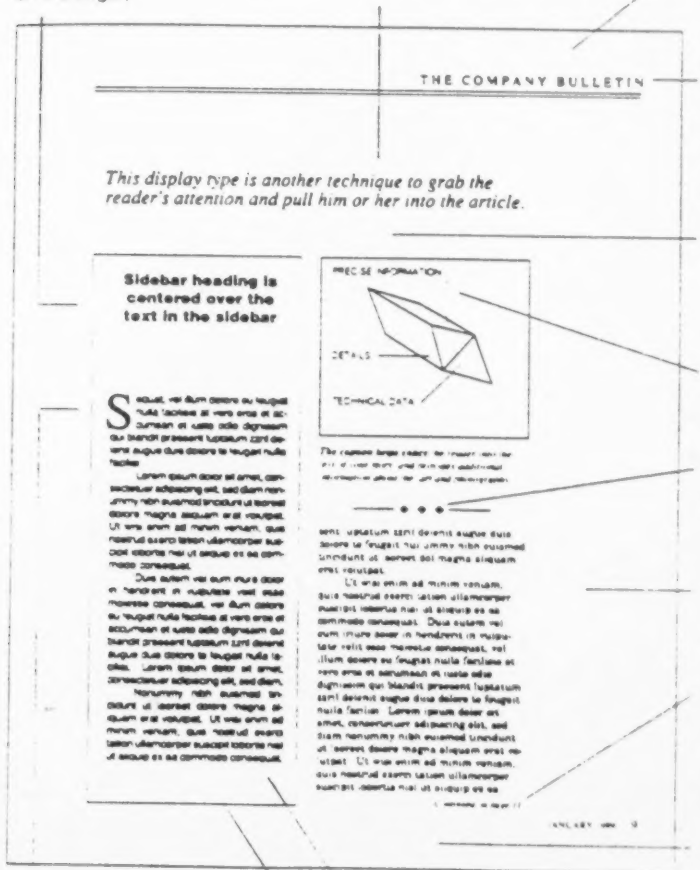
Anatomy of a Page

Byline The author's name, which may appear after the headline or at the end of an article
Overline (also called a kicker or eyebrow) A brief tag over the headline that categorizes the story
THE COMPANY BULLETIN
Cover story
Headline The title of an article
The Headline Goes Here
Deck (also called a tag line) A line that gives more information about the story
Optional secondary lines follow the headline to guide the reader into the story.
by John Hamilton
Stick-up cap An enlarged initial letter extending above the body text
Bleed art A photo, drawing, or tint that runs off the edge of the page
Picture window A rectangle that indicates the position and size of art to be stripped into the page
Caption The text describing a photograph or illustration
Body text The main text, also called running text
Folio The page number
Running foot A line across the bottom of the page that helps orient the reader within a document. Here it contains the folio and date
Alley The space between columns
Subhead A phrase that identifies a subtopic
Wraparound text Copy that wraps around a graphic
Inside margin The space between the binding edge of the page and the text
Verso Left-hand page (literally, the reverse, with the right-hand page considered the front)

• **Contrast** is needed to give impact to a layout: contrast of size, weight, color or direction. You decide what is the most important and what you want your readers to look at.

• **Structure** gives your newsletter continuity and consistency. All elements should be organized or grouped in easy to grasp arrangements. Structure includes alignment (or position), white space, balance, proportion and unity.

Before we look at tools you can use for good design, let's look at what makes up a page.


THE COMPANY BULLETIN
This display type is another technique to grab the reader's attention and pull him or her into the article.
Sidebar heading is centered over the text in the sidebar

Sidebar A smaller story inside a larger one, boxed with its own headline to set it apart from the main text. (It can be positioned anywhere on the page.)

Breakout (also called a pull quote, blurb, or callout) A sentence or passage excerpted from the body copy and set in large type.

Top margin The distance from the top trim to the top of the text area. Running heads and feet and folios are often positioned in the top or bottom margin.

Running head A line of text across the top of the page that helps orient the reader within a document. It might include the document's title, author, chapter, subject of current page, or page number.

Callout A label that identifies part of an illustration.

Leader A rule that moves the eye from a callout to the part of the illustration it describes.

Dingbat A decorative or symbolic device used to separate items on the page or denote items in a list.

Outside margin The space between the outside trim and the text.

Continued line (also called jumpline) A line of text indicating the page on which an article continues. Its counterpart on the continuation page is a carryover line identifying the story that is being continued.

Bottom margin The space between the bottom trim and the baseline of the last line of text.

Drop cap An enlarged initial letter that drops below the first line of body text.

Screen (also called tone) A tint, either a percentage of black or a second color, behind text or art.

Gutter The space between two facing pages.

Printing rule A rule that traps a screen or surrounds a text block or a piece of art.

Page trim The edge of the page in commercial printing; the size of the page after it is cut during the binding process.

Recto Right-hand page.

Type

Type is the basic building block to desktop publishing. Type creates words, and words convey your message. For a complete glossary of terms concerning type, see Appendix A.

Typeface

Typeface refers to the shape or outline of the letters, numbers and symbols. The type you choose and the way it's placed on the page can help your reader understand your message.

Choose a typeface that "speaks" to your readers in the tone of voice most appropriate to your publication.

Typefaces can be formal or informal, old-fashioned or contemporary, friendly or intimidating. Typefaces break down into two primary categories: serif and sans-serif.

Serif type: characterized by tiny extensions or feet at the edges of each letter. These extensions serve both a decorative and a practical purpose.

Sans-serif: is high-impact and very simple in appearance. The letters do not include any "feet" or decorative extensions.

Type also is described in size, weight, width, posture, style and family.

Type size: refers to how tall letters and numbers will be when printed. Type is measured in points, approximately from the top of the ascending letter to the bottom of the descending letters. There are 72 points to an inch.

Weight: refers to the density of the letters, to the lightness or heaviness of the stokes. It is described as: light, regular, book, demi, bold, heavy, black, extra bold. Use bold type for authority or emphasis. Not all typefaces are available for all weighs.

Width: refers to the width and density of the letter. Widths are condensed, normal and expanded.

Posture: or slant is the angle of a type character, either vertical or inclined. Vertical type is called roman. Inclined type is called italic or oblique. Use italics for added emphasis.

Style: refers to type attributes which are independent of type size or alignment. This refers to whether the type is set in boldface, italics or other modifications of a basic typeface. Boldface is generally the most effective way to make type stand out. Italic type can provide subtle contrast to the main text, but it does not provide emphasis. Italic is used mostly for captions, quotes, and other short items.

Family: all of the variations of a single typeface—the different weights, widths, slants and styles—constitute a type family.

Leading

Leading is the space between lines of type. You can increase the word density of your documents by tightening the leading. Likewise, you can open up your publication by increasing the leading between the lines.

Leading becomes of crucial importance in large headlines. As a rule of thumb, you should add 2 to 4 points of leading to the type size of a headline. For example, if you are using 10 point type, use 12 points of leading (written 10/12).

Kerning

Kerning refers to adjusting the spacing between specific pairs of letters. Kerning is very important when slanted letters, such as A's, V's or W's, appear next to each other in headlines and chapter heads. Although letter spacing may not be noticeable in small sizes—12 points or less—the excess space becomes quite noticeable in 24 point and larger headlines.

The most common character combinations that require kerning are:

To Tr Ta Yo Ya Wo Wa P. TA PA yo we

Alignment

Alignment describes how type is arranged from left to right on a page or within a column. Alternatives are:

Flush left/ragged right: This paragraph is set in flush left/ragged right. This form of alignment is usually the easiest to read because the first letters of each line appear where the reader's eye expect to find them—at the extreme left of the line. The pockets of white space at text edges also add needed breathing room on some layouts.

Flush right/ragged left: This paragraph is set in flush right/ragged left. This form of alignment is useful for aligning page numbers in columns—like the final column in a price list or table of contents. The disadvantage of flush right type is that it slows the reader because the reader's eyes have to search for the first words of each line.

Centered: This paragraph is centered.
Centered type is often
used for headlines. Readership is slowed
because readers have to
search for the beginning of each line.
As a rule of thumb,
centered headlines look best
when they occupy four lines or less.
Beyond four lines, the headlines become
more difficult to read.

Justified: This paragraph is justified. Justified is characterized by rule-straight column edges. The last letter of each line is directly below the latter of the line above. In order to achieve this, the space between words increases or decreases. Justified type creates "grayer" publications because white space on each line is spread throughout the line, instead of blocked at the end of each line.

Tabs and Indents

The first line of type in a paragraph is customarily moved to the right of the rest of the lines in the paragraph. It is important that tabs be proportional to the type size used. An overly deep tab can look awkward. A good rule of thumb is to use an em-space tab indent. A one-em indent is standard for most text.

Paragraphs can be indented to attract attention and separate content by surrounding them with extra space.

This paragraph has a left hand indent. Only the first line of the paragraph is indented.

This paragraph has both the left and the right sides indented.

This paragraph has a hanging indent. The first line of a paragraph extends to the left of the remaining lines of a paragraph. The extra white space at the left of the paragraph sets off the remaining lines.

Tracking

Tracking refers to adjusting letter and word spacing equally throughout a publication. By adding a slight amount of extra space between words, fewer words will fill a page. By slightly reducing letterspacing, you can increase the number of words on a page.

Tracking is usually referred to as touching, very tight, tight, normal and open or in desktop publishing it is:

Very Loose Loose Normal
Tight Very Tight

Hints with Typography

The following are some general suggestions concerning typography:

- **Justified or ragged right:** Research now shows that there's not much difference in readability between justified and ragged right text. More interesting, readers don't seem to have strong opinions one way or another. The question of whether to justify text is entirely a matter of style and taste—it has virtually no impact on readability. It is true that even word spacing helps the reader, and that setting copy flush left ensures that all word spaces will be equal. There are a few practical reasons to support justified text—it tends to be slightly more efficient than ragged type (that is, takes up less space on a page by 10 to 15 percent).

  Conventional approach: Use justified text for fiction, editorial material in magazines, and other "formal" documents. Use flush left, ragged right text for newsletters, correspondence, business reports, and anywhere else that an informal style seems appropriate.

- **Use serif type for running text:** Serif type is easier to read, however research shows only about 15 percent difference in readability between serif and sans serif type. Choosing the wrong type size, setting too wide a measure, spacing lines too closely together, or other factors are likely to cause more problems than the use of sans serif face.

  Conventional approach: Make serif type your first choice for text, unless there is a reason to use a sans—if the material suggests it or there is a company style that dictates it, for example.

- **Allow minimum hyphens in flush left setting:** Forbidding hyphens is a good approach for headlines.

  Conventional approach: There is no unified approach on this.

- **"Ladders" (stacks of hyphens) are unforgivable:** Too many hyphens in a row in justified text poses visual problems.

  Conventional approach: Most recommend no more than two hyphens in a row.

- **Avoid widows at all costs:** Depending on who defines it, "widow" (and sometimes "orphans") refers to a short line, including a last line ending a paragraph, particularly if carried over to the top of a page or column, or the first line of a paragraph that falls at the bottom of a page or column.

  Conventional approach: A short line at the end of a paragraph is much more acceptable than one at the top of a column.

- **Never leave two spaces between sentences:** For two reasons: (1) Word and letter spacing should be proportional, and (2) Wide-open word spaces are an invitation to rivers, white gaps meandering down a column of type. Double-spacing between sentences also causes problems with justified text.

  Conventional approach: Use a single space after each period, colon, question or exclamation mark.

- **Set em dashes "tight" (without spaces):** Almost every style manual insists that em dashes be set tight, with no spaces on either side.

  Conventional approach: Decide whether to use spaced or unspaced em dashes, then follow the practice consistently (at least within each document), accepting its trade-offs.

Remember, rules are meant to help, not enslave us. Check multiple sources, look carefully at examples of well-produced typography, and cultivate your own sense of what's attractive and what's readable.

Designing Tools

Some of the tools you may use to incorporate the basic elements of good design are organizational tools, text organizers, and emphasizing tools.

Organizational Tools:

Borders

Grids

THE
NEWSLETTER
WEADON PRINTING
CUSTOMERS WIN MORE AWARDS
DESKTOP UPDATE

Rules

Margins

Boxes

Columns

Text Organizers:

Headers

Masthead

Logo

Issues Bulletin

FMI

Food Marketing Institute

January 1986

Highlights

Coupon Studies pg.1
- Two recent studies, on coupon chargebacks and coupon scanning, urge greater inter-industry cooperation.

New Video News Program pg.2
- FMI has inaugurated "a new form of electronic communication with our members," explains FMI President Robert O. Aders.

Food Stamp Information Program ..... pg. 3
- The Ad Council will launch a major all-media program in late January to alert eligible non-participants in the food stamp program about their eligibility.

Techniques of Alcohol Management ..... pg. 3
- FMI and Stroh's are producing a program to help cashiers deal with sales to customers who may not be able to legally purchase alcoholic beverages.

Highpoints from 1985 pg. 4
- Major FMI programs and reports during 1985 are summarized.

Fundraising for Food Banks ..... pg. 7
- The Kroger Co. and the Michigan Food Dealers Association combined some remarkable fund-raising programs to benefit food banks and the hungry.

FMI Interview ..... pg. 8
- Andrall Pearson of the Harvard Business School, talks about effective leadership, Direct Product Profit, food industry mergers and students' perceptions.

Coupon Study -

Coupon Chargebacks, Scanning Studies Urge Greater Inter-Industry Cooperation

Two recent studies that stress improving coupon handling efficiency and minimizing problems through greater inter-industry cooperation will be released at FMI's Midwinter Conference in Bal Harbour, FL, January 12-15. The studies were sponsored by FMI and GMA and conducted by Arthur Andersen & Co.

Coupon Chargebacks: Communication Guidelines Proposed

Food industry conflicts caused by coupon chargebacks can be limited by greater communication and cooperation between manufacturers and retailers, according to the Arthur Andersen study.

Retailers object when manufacturers refuse coupons without explanation. Retailers then are forced to contact the companies for information—and to pay the communication costs. Appropriate manufacturer contacts are not always easy to locate, especially for independent retailers who lack the regular manufacturer contacts developed by the buying offices of larger retailers.

The Andersen study proposes guidelines that suggest manufacturers communicate directly with retailers concerning all coupons refused. Many manufacturers now communicate only through the submitting clearinghouse. Manufacturers could designate someone for retailers to contact with redemption questions. More face-to-face meetings could be used for coupon redemption discussion, the study's guidelines suggest.

Retailers also complain when manufacturers accept coupons and deem—sometimes much later—charge back for them. The Andersen guidelines suggest that manufacturers only reject coupons upon submission and all correspondence with the retailer be handled promptly.

The study's guidelines also encourage manufacturers to refrain from chargebacks on small quantities of coupons not worth the time and trouble they cause, unless the case is clear-cut—for example, when the retailer is nonresident or coupons are redeemed outside the distribution area—the money saved in chargebacks is outweighed by paperwork costs.

The study also sets up guidelines for coupon clearinghouses. They are asked to step up efforts to identify suspect coupons and to work more closely with manufacturers in detecting misredeemed coupons. The new recommendations ask retailers to avoid using multiple clearinghouses when only a single store or small group of stores is involved and to complete clearinghouse and manufacturer questionnaires when requested. In addition, clearinghouses are asked to include a manufacturer reference number on all chargeback correspondence with their retailers.

Cooperation in following the guidelines would produce better communication in the food industry. This improved communication may reduce coupon misredemptions—and save money for both retailers and manufacturers.

To ease the communication burden for retailers, FMI is announcing a new service for its members. Beginning February 1, FMI will provide a toll-free telephone hotline at its Washington office to provide retailers the name and telephone number of the coupon coordinator for individual manufacturers. FMI Senior Vice President Timothy Hammonds said, "It has been our experience that retailers, par

Continued on pg. 2

Bulletin Changing To Fit Needs

The Issues Bulletin is changing in response to our 1985 readership survey. We're introducing the new design with this issue, and we will be tailoring the content more closely to FMI members' needs.

Your comments are welcome

Masthead

Headlines

Symbols

Subheads

Captions

Jumplines

Footers

Emphasizing Tools:

- Reverses

Save!

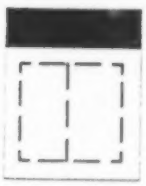
- Screens

The quick brown cow jumped.

The quick brown cow jumped.

- Color

Ink or Paper



- Bleeds

- Kickers

Profile of a Modern Hero:

Fireman Risks Life to Save Cat Caught in Tree

- Drop Caps

Cipsum dolor sit amet, con; minimim venami quis nostrud laboris nisi ut aliquip ex ea com dolor in reprehenderit in voluptate nonumy. Minimum veniami quis nostrud laboris nisi ut aliquip ex ea com dolor in reprehenderit in voluptate nonumy.

- Sinks

Organizational Tools

A strong layout creates a cohesive unit of a series of separate, unconnected parts. You should base your page layout on a grid.

Grids

Grids consist of non-printing horizontal and vertical lines that organize consistent placement of type, artwork, and graphic accents. Grids are the basic tool for designing attractive, effective layouts. They define the placement of text and graphics on a page.

The number of columns of content does not have to equal the number of columns appearing on a grid. For example, a six column grid would permit several variations, such as a single column of type, illustrations or photographs six columns wide, or a double column of white space and subheads next to a four-column wide expanse of body copy.

Here are some do's and don'ts to help you plan your grids:

Do

. . . use multi-column grids for greater layout flexibility. Multi-column layouts make it easier to position varied sizes of headlines, photographs, captions, graphs, charts, illustrations, and pull-quotes.

. . . consider using grids that contain columns of different widths. A grid that combines a narrow column with a wider column or columns permits easy placement of subheads, artwork and planned areas of white space.

. . . design your project based on reader spreads. Readers seldom encounter a single page at a time. Usually readers will see left and right-hand facing pages or panels. Aim for a pleasing balance of text, white space and visuals on those adjoining surfaces.

. . . make your column sizes between 35 and 60 characters per line or an average of seven to ten words.

. . . combine different grids to signal distinct parts of a multi-page publication. The introduction and index of a book, for example, may be based on different grids than body copy which comprise the majority of the book. The features pages of a magazine may use a contrasting grid from news story pages. However, this contrast is repeated in the same way, issue to issue. Be consistent.

Don't

. . . plan so much page-to-page predictability that you bore your readers. Continual left-right and top-bottom balance can lead to visual boredom. Look for contrast opportunities in headlines that vary among one-, two- or more columns wide in two- and three-line stacks. Photos also can take on multiple column sizes and asymmetrical patterns on page spreads.

. . . use too many grids in a short publication. It is permissible to vary column arrangements on a page, but the underlying grid structure should remain the same.

White Space

Another major tool used to design good-looking effective layouts is white space. Although white space is usually perceived as the absence of something, white space is actually a calculated way to focus attention on important text and graphics.

Here are some do's and don'ts for white space.

Do

. . . make white space an integral part of your format. Blocks of white space provide needed contrast.

. . . plan additional white space at the top and

bottom margins of each page or panel. A consistent sink, or block of white space, at the top of each page can be contrasted against irregular column endings at the bottom of each page.

. . . keep internal white space allowances consistent. Column dividers should be the same width between the columns throughout a document. Similarly, the space between paragraphs, stories or sections of content should be determined and maintained consistently.

Don't

. . . overcrowd a layout with too much content. The more elements included in a given area, the less impact each element is likely to have on the reader. By replacing some type or visuals with white space, you emphasize those that remain. This guideline discourages the use of "filler copy," which only dilutes the impact of more important content.

. . . leave "holes" or blocks of white space in the middle of your layout. Extra, unexpected space in the interior of a layout may emphasize only the fact that you haven't planned your content well.

. . . use column dividers that are as wide or wider than margins. The white space between columns of text should be subtle—just sufficient to distinguish one column from the next. Wide column dividers appear to alienate text areas from one another and impose obvious ribbons of white down the page.

Text Organizers

Text organizers help to lead the reader from one story to the next. The organizers' size and arrangement point out the order of importance for each story.

Headlines

The purpose of headlines is to attract the reader's attention and to break up the information. Here are some do's and don'ts to follow for effective headlines.

Do

. . . select a headline type and size that forms an obvious contrast with your body copy. An effective headline stands out clearly from adjacent copy. The easiest way to achieve contrast is to use a larger and bolder typeface.

. . . make one headline on a page dominate by increasing the point size, column width, or make it more than one line.

. . . use white space to draw attention to headlines. White space can be more important than large, bold type in emphasizing headlines. Give each headline sufficient "breathing room," particularly above the headline. The best horizontal spacing around headlines is twice as much space above as below.

. . . establish a consistent pattern in your use of upper case type. Use the same style of capitalizing headlines throughout a project. Subheads and other reader cues can contrast from your headline pattern, but each of those elements should be consistent.

. . . break the lines of a headline logically and attractively. Keep related words together on the same line whenever possible. Read your headlines out loud and form breaks where your voice naturally pauses.

. . . be consistent in using flush left, centered or flush right headlines. Inconsistency leads to visual clutter and a random, disorderly look.

. . . adjust the leading for your headline. Letter spacing becomes very critical as type sizes

increase. You'll probably have to change the automatic kerning percent on your Desktop Publishing program.

Don't

. . . choose a headline typeface that clashes with other adjacent display type. Be alert to the character of the display type that is used in your nameplate or school logo type.

. . . set headlines so large and bold that they overwhelm surrounding material. Headlines should not "shout" at the reader to get attention. Few newsletters need to consider headlines as large as 48 point type when the text and subheads are substantially smaller.

. . . use all caps if you are using long headlines. Readers are most comfortable reading content composed of both upper and lower case letters.

. . . set long headlines in italics. Italicized type is thinner and more compressed, characteristics which slow the reader.

. . . set headlines in reverse type. Too many words set in reversed type are hard on the eyes. Reversed type is better applied to section headings in a publication or a few key words in an advertisement.

. . . use a succession of long, one-line headlines. Varying headline length and configuration can be one of the easiest, important design tools. By stacking some headlines in two and three-line clusters, you create contrasting visual patterns of type and white space.

. . . staircase multi-line headlines. In three-liners, the middle line should be either the longest or the shortest.

. . . center headlines more than three lines. Actually, headlines shouldn't be more than three lines anyway.

. . . tombstone your headlines. Placing them next to each other causes confusion for the reader.

Subheads

Another text organizer is a subhead. If you need to add some white space to break up a lot of copy you can add a subhead. Here are some do's and don'ts for using subheads:

Do

. . . use subheads to break long expanses of body copy. Subheads add visual interest and provide clues that reinforce important information, show progression of content development and help readers quickly locate desired information. They also segment the copy visually into a few, easy-to-read text blocks.

. . . select a typeface for subheads that contrasts sufficiently from the text. You may elect to use the same typeface used for the headline, but in a smaller type size, or a more prominent version of the text type.

. . . be consistent in your use of subheads. If subheads are set in bold-faced type of a certain size in one part of your document, they should be set that way throughout. Likewise, if they are centered, flush-left, flush-right, or accented with white space or horizontal rules, this treatment should be consistent.

Don't

. . . over-use subheads. Too many subheads clutter a page and can interfere with the reader's progress through the text.

. . . squeeze subheads between sections of text without adding some white space. If subheads are to segment body copy effectively, they need to be emphasized with at least one line of white space above them. If possible, include a little added space below the subhead also.

. . . make subheads so large that they compete with headlines or so small they blend with adjacent body copy.

Graphics

Graphics consist of everything placed on a page other than headlines, subheads, and body copy. Graphics are illustrations, photographs and graphic accents, including boxes, drop shadows, indents, lines, rules, screens and symbols such as bullets.

Graphics can add impact to your message while at the same time adding visual appeal by breaking up line after line of type.

Here are some design tips for several types of graphics:

Photographs

- Be selective in your use of photographs. Include photos only if they contribute to the interest or understanding of your story.
- Don't leave photograph cropping and sizing decisions to your printer. No one else will know the importance of each photo.
- Strengthen the impact of photographs by cropping out unnecessary details. Don't always plan a series of equally sized photographs. Most photos are more attractive and easier to view when one photo is sized noticeably larger than the rest. The size of the photo should be determined by the importance and complexity of the message it conveys. Studies have shown that readers prefer one dominate photo on a page rather than two or three smaller ones.
- When presenting a series of portrait-style photos of people's faces, reproduce them to occupy the same amount of space and with the actual faces approximately the same size.
- The best shape for a photo is rectangular, not square, because it's the most pleasing shape to the eye.
- Plan most photos to align with column edges. When you want to emphasize a particular photo, consider extending the photo edges beyond the column limits—into the next column of text, or even into the margin—for dramatic effect.
- Don't place photographs where they could relate to more than one story or topic. Also, always use a caption with a photo. Consider using frames, boxes or shadow accents to draw more attention to the photo.

Captions

- Select a typeface for captions that is distinct from the body copy. However, don't limit your typeface choice to italics. If your captions tend to be several lines, it's best if you chose a non-italic type. Consider a demi-weight or contrasting light-weight sans-serif style.
- Be consistent in your use of captions. Set captions in the same type size and configuration for each use. If you place captions below photos in one section of your publication, place them below photos in all sections of your publication unless you choose otherwise for emphasis.
- If some captions extend the full width of the photo, all captions should extend the full width. However, if the photo is so wide that the caption would be set in an uncomfortably long reading line, try setting that caption precisely one column width narrower. This arrangement will reinforce the grid structure you use and add a pleasing pocket of white space.
- Don't place captions so close to text copy that the reader can't distinguish them. Provide a

white space break to give captions the room they need to be seen readily. And don't justify captions unless the width will permit even word spacing and minimal hyphenations.

Pull-Quotes

A pull-quote (also referred to as an "out-quote") is a short phrase or sentence which emphasizes a portion of nearly body copy. Pull-quotes are often placed in boxes or set against a gray background.

- Pull-quotes can be placed in a variety of ways and don't necessarily have to be positioned consistently. Size the pull-quote area to conform to your grid, however, using increments of column widths or perhaps just a half-column width.

- Select a typeface that contrasts against text type. Use a more prominent version of your text type, such as bold or bold italic in a larger than text type size. Or use a contrasting version of your headline type, making sure the pull-quote cannot be confused as another story start.

- Don't make pull-quotes too wordy and provide a line or two of white space above and below the quote. A pleasing frame of white space emphasizes the quote and adds enough contrasting breathing room to make solid text columns look less intimidating.

- While you can place pull-quotes in a variety of ways on a layout, you should use the same pattern of typeface, size, line spacing and framing.

  Various placements of pull-quotes:

  - staggered placement avoids the tombstoning affect.

  - right-hand margin placement competes less with headings.

  - a cut-in quote can be used if the margin is tight.

  - a two-column quote is best placed near the top of the page.

  - placing a quote atop the page takes advantage of the top margin's high visibility (but it can be mistaken for a heading).

  - a tall, thin quote inserted between two narrow columns is visually striking.

Boxes and Borders

- Use boxes and simple borders to organize content for the reader. Just remember that random boxing and bordering will confuse the reader and may clutter the document.

- Boxes can be used to frame charts and photos neatly, so they appear to fit more clearly within the grid structure of a layout. A content frame of any kind, including tint screen blocks, should conform to the column widths on your layout.

- Text inside a box looks best when it's set one point size smaller than the surrounding body type, but don't set smaller than 9-point type.

Lines and Rules

- Vertical rules may not be necessary to separate text columns, but can be used as an attractive pattern. If used on one page, they should be used on all pages, unless you are seeking occasional contrast.

- Don't use rules as a cover for a poor layout or text arrangement. If content is squeezed too tightly together, or if the sequence of text appears difficult for a reader to follow, the addition of a rule is not going to solve the problem for the reader.

- Don't use thick vertical rules between columns or sections of text. Vertical rules that are more than one-point thick distract readers.

- Horizontal rules can get as thick as your design sense dictates without disrupting reading. They can be applied to page or panel tops to encourage flow through the document and to indicate related columns of content. Horizontal rules can define the bottom edge of a publication or brochure, giving a finished look to ragged bottom column formats. And they can define the top and bottom of a pull-quote used to break solid areas of text.

- Finally, when in doubt remember, with rules and boxes, less is more.

Screens

- Tint screens, like boxes, can separate and emphasize content attractively. The screens can be used alone or applied within an area already boxed. Usually 10% screens are too weak, so when you are placing text on top of a screen, use a sans-serif type with a 20% screen.

- The quality of the screen also tends to be coarse, so heavier densities of 30% and greater can be dizzying when used with overprinted type.

- If project quality is critical, consider having your commercial printer drop the tint screens. Then you'll get the density and smoothness you desire.

Drop-Shadow

- The three-dimensional effect of shadow boxes is very popular, but can be over-used easily. Reserve their use for content that requires special emphasis or for photo accents—if your document does not use more than a photo or two on a page.

- Avoid making the depth of the shadow too prominent. If it gets more than 10 or 12 points thick, the accent overwhelms the content. If you are using a screen for the shadow, don't add a rule line to it.

Bullets

- Bullets are cues to the reader that a sequence of items is provided. Since lists are usually fast and easy to read, bullets help attract readers to this kind of content.

- You can use solid boxes or round dots for bullets. There are also arrowheads and bold outline boxes. Asterisks and hyphens are faint, weak forms that don't have enough weight to attract attention effectively. Stars and other symbols quickly become gaudy; and like asterisks, they indicate an out-of-date design.

Initial Caps

An enlarged capital letter at the beginning of a text block encourages the reader to begin reading the text. The accent cap can be treated in a variety of ways and sizes. The key is to select one treatment and use it consistently.

Many publications "sink" a cap into the first paragraph of a major story, extend the cap above the first text line, frame the cap in a box, or reverse it in a solid or screen box.

When used to accent content starts and logical divisions of content, these cap treatments increase readership by about 13 percent. If over-used, however, the value of contrast can be lost and so are your readers.

There are three basic types of initials:

- Raised, upstanding or stick-up initials rise above the first line.

- Cut-in or drop-cap initials are inserted into an indented space.
- Freestanding or hanging initials are placed outside the column.

Color

Just a few remarks about color. Readers will not necessarily remember your message longer if it's enhanced by or appears in color. Color provides short-term immediate appeal. Readers will remember a message longer if it's presented in black and white.

- The younger a publication's audience, the more readers want color. Demand ranges from 90 percent for those 18-24 to 53 percent for those 65 and older.
- A tint or screen over type works best if you use colors such as beige, yellow or peach and it should be used only on short stories. Also, you should increase the type size.
- When using more than one color, put the basic message in the darkest color and use lighter colors to set a mood or emphasize a point.
- Headlines in color should be in a larger type that has a wider stroke than those in black. Color heads need more bulk to get the same contrast as black and white.

Other Items to Consider

When designing your newsletter there are other items, in addition to those already mentioned, you should also consider. Such as:

- What is the overall format? What will be the size, the number of pages, the number of columns?
- What types of visuals are available? Graphs, charts, illustrations, screens or photographs? How many?
- How many features will remain constant from issue to issue?
- Will graphics be used to establish a mood or reinforce specific points?
- What is the most important idea you want to impress upon the reader? What is the second most important idea?
- What are the printing specifications? Will you use camera-ready pages? Will you use more than one color?
- What kind of paper will you use?
- How does your newsletter relate to existing publications?
- Does your newsletter paint an accurate picture of your school? Does it present a low-budget or a first-class image?
- What budget constraints are you working under?
- What hardware and software resources do you have available? What typefaces does your desktop publishing system currently include? Do you have access to a laser printer or image scanner?
- What time constraints are you working under? Do you have time to design and produce a newsletter? Who will write the copy?
- How many copies will you need?
- Will your newsletter be a self-mailer or will you have to insert it into an envelope?
- How much will it cost to mail your newsletter?

Appendix A

A Brief Glossary of Type

For the desktop typographer, a glance at some important terms.

BY JOHN D. BERRY

The long history of type has given rise to many terms whose meanings aren't obvious. Also, as technology changes, those meanings shift. Here is a guide to some of the major terms, revised and expanded from our March/April 1990 issue. (Cross-references are in small capitals.)

Ascender. The part of a lowercase letter such as h, f, or b that extends above a typeface's X-HEIGHT.

Baseline. The imaginary line on which the letters in a line of text rest.

Bold (or boldface). A type style with thick (or "bold") strokes, which appears dark or black on the page. Often a variation of a ROMAN design.

Cap height. The height of the capital letters above the BASELINE. In many typefaces, this is less than the height of the ASCENDERS.

Cold type. Originally, PHOTOCOMPOSITION as opposed to HOT-METAL TYPE. By extension, any form of digital or laser COMPOSITION.

Composition. Setting type, composing a page by putting letters together into words and lines. Also called *typesetting*.

Condensed type. A very narrow type style; usually a variation of a ROMAN or ITALIC design. Typefaces that are designed as condensed (e.g., ITC Garamond Light Condensed) look better than typefaces that have been condensed by squeezing the letters uniformly.

Counter. The fully or partly enclosed part of a letter (as in e, c, and o).

Descender. The part of a lowercase letter such as p, q, or y that extends below the BASELINE.

Display type. Type that is set at a larger size, and often in a different typeface or style, than TEXT TYPE. Display type is usually intended to grab attention or to communicate a single simple message (e.g., headlines, titles) rather than for continuous reading.

Dpi. Dots per inch; indicates screen or printer resolution. A single figure (e.g., 300 dpi) means dots per linear inch, both horizontally and vertically; two figures (e.g., 400 x 800) indicate horizontal and vertical resolutions, respectively.

Em (or em space). A unit of measure equal to the point size of the type (e.g., in 12-point type an em is 12 points wide and 12 points high). Compare EN. See also EM DASH.

Em dash. A long dash—like the ones around this phrase—used in U.S. practice to mark a break in a sentence. Compare EN DASH.

En (or en space). One-half of an EM. See also EN DASH.

En dash. A dash, longer than a hyphen but shorter than an EM DASH, sometimes used to join the ends of a range (e.g., 60–65, or "Tokyo–London flight"), as a minus sign, and in place of a hyphen to join multiword terms (e.g., pre–Civil War). In Britain, commonly used, with a WORD SPACE on either side, instead of an EM DASH.

Expanded type. A very wide style of type; usually a variation of a ROMAN or ITALIC design. Typefaces that are designed as expanded (e.g., Univers 75) look better than typefaces that have been expanded by stretching the letters uniformly.

Expert set. A supplementary FONT or set of fonts, containing extra letters and other characters not found in the main font package for a digital typeface. Commonly includes SMALL CAPS, OLD-STYLE FIGURES, and additional LIGATURES.

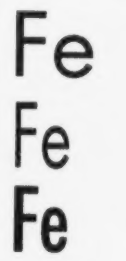
Flush left. Set so that the left-hand edge of a block of type is even, or *flush*, while the right-hand edge is ragged. Compare FLUSH RIGHT, JUSTIFIED.

Flush right. Set so that the right-hand edge of a block of type is even, or *flush*, while the left-hand edge is ragged. Compare FLUSH LEFT, JUSTIFIED.

Font. A complete set of characters for one style of one TYPEFACE (and traditionally, in metal type, in one size), including upper- and lowercase letters, numerals, punctuation marks, and special characters. Often used to mean the software that renders a particular typeface. Sometimes used interchangeably (and confusingly) with *typeface*.

Foundry. Traditionally, a maker of FOUNDRY TYPE; now sometimes used to denote a maker of type in any technology.

Foundry type. Metal type cast as individual characters



WHEN FUTURA (TOP) IS CONDENSED BY SQUEEZING IT TO 70% OF ITS WIDTH (MIDDLE), THE HORIZONTAL AND VERTICAL STROKES VARY IN WEIGHT. PREFERABLE IS FUTURA CONDENSED (BOTTOM), DESIGNED TO BE NARROW.

and used for setting type by hand. Foundry type is made of a more durable alloy than HOT-METAL TYPE, since it's intended to be used many times. In commercial typesetting, largely superseded by HOT-METAL TYPE (except in DISPLAY sizes) early in this century.

Hints. Built-in modifications to the design of a digital typeface, which take effect when the typeface is rendered at low resolution. Hints are built into both TRUETYPE and POSTSCRIPT Type 1 typefaces.

Hot-metal (or hot-lead or hot) type. Metal type cast as either lines or individual characters by a typesetting machine (such as a Linotype or a Monotype caster) and then assembled ("composed") by the machine into words, lines, and pages. Hot-metal type is traditionally melted down again after each use. The prevailing technology before the invention of PHOTOCOMPOSITION. Compare COLD TYPE, FOUNDRY TYPE.

Italic. A type style derived from Italian Renaissance handwriting, with a flowing form, a slight slant to the right, and usually slightly narrow letters. Originally a separate style of type, italics have been designed as complementary fonts to ROMAN typefaces since the 17th century. Typefaces that are designed to be italic (even if they are only oblique forms of the roman) look better than roman typefaces that have been photographically slanted.

Justified. Set so that both the left-hand and right-hand edges of a block of type are even, or *flush*. This is done by expanding or condensing the WORD SPACES, and sometimes the spaces between letters, and by hyphenating words. Compare FLUSH LEFT, FLUSH RIGHT.

Kerning. Reducing the horizontal space between characters of type. Originally, casting a letter so that part of it (e.g., the top of the f) extends beyond the body of the letter, into the space occupied by the next letter. Sometimes used to mean adding *or* removing space between letters.

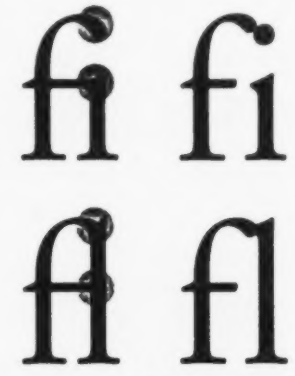
Kerning pairs. Pairs of characters that are automatically kerned by a software program. Many POSTSCRIPT fonts come with built-in kerning pairs. The program defines which pairs to kern, and by how much (usually in thousandths of an EM).

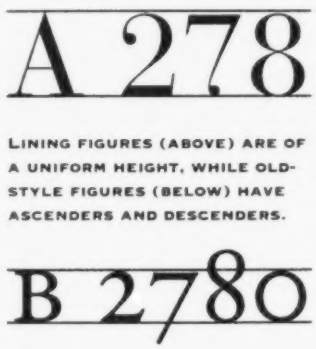
Leading. (Pronounced "ledding") Vertical space between lines of type, measured in POINTS. In metal type, leading is the *additional* space (from inserting strips of lead between lines of metal type). In phototype and digital type, where there is no metal body determining the height of the type, leading has come to mean the *total* space from one line to the next, usually measured fro : BASELINE to baseline.

Letter fit. The overall looseness or tightness of how the letters of a font fit together on a line, with no tracking, kerning, or letter spacing. Also called *set*.

Letter spacing. Adding space between letters. This may be done manually (e.g., to increase readability of small caps), or automatically (to justify a line without breaking any words). The latter is not traditionally considered good typographic practice. Sometimes used to mean adding *or* removing space between letters.

Ligature. A single, specially designed character made up of two or more letters that would otherwise bump into each other awkwardly (e.g., fl instead of fl). Traditional ligatures include fi, fl, ff, ffi, and ffl.

Lining figures. Numerals that are designed to be all the same height (usually the same as the CAP HEIGHT) and often the same width. Also called *modern figures*. Compare OLD-STYLE FIGURES.

LIGATURES (LEFT) SOLVE THE PROBLEM OF CHARACTER PAIRS THAT TOUCH (RIGHT).



LINING FIGURES (ABOVE) ARE OF A UNIFORM HEIGHT, WHILE OLD-STYLE FIGURES (BELOW) HAVE ASCENDERS AND DESCENDERS.

Multiple Master typefaces. A new font technology, created by Adobe Systems as an extension of its POSTSCRIPT Type 1 font format, that turns one TYPEFACE into a whole TYPE FAMILY. Instead of a single typeface design, a Multiple Master typeface is a design matrix made up of one or more of the variables of weight, width, size, and style. The typeface can be modified along any of these axes (e.g., from light to bold) while still keeping the essential characteristics of the typeface.

Old-style figures. Numerals that are designed like lowercase letters, with ASCENDERS and DESCENDERS. Once standard, these all but disappeared in early photocomposition, but are coming back in EXPERT SETS and some new typeface designs. Old-style figures often vary in width. Compare LINING FIGURES.

Optical scaling. Subtly adjusting the design of a TYPEFACE from size to size, to improve readability. In METAL TYPE, each size was designed to look best at that size. This subtlety was mostly lost in PHOTOCOMPOSITION, in which every size was photographically enlarged or reduced from a single design, but is becoming possible again in digital type. Usually the smaller sizes are slightly wider, with proportionately taller X-HEIGHTS and thicker hairlines, while larger sizes are slightly narrower, with smaller x-heights and more delicate hairlines. See also MULTIPLE MASTER TYPEFACES.

Ornaments. Characters that are not letters but decorative elements, which can be used alone or combined into borders or other patterns.

Outline font. See PRINTER FONT.

Photocomposition. A method of setting type directly on light-sensitive paper; the standard that replaced

HOT-METAL TYPE. Also called *phototypesetting, filmsetting,* and *cold type.*

Phototypesetting. See PHOTOCOMPOSITION.

Pica. A standard unit of linear measurement, equal to 12 POINTS, or about 1/6 of an inch. In POSTSCRIPT, equal to exactly 1/6 of an inch.

Point. A standard unit of linear measurement, equal to 1/12 of a PICA, or about 1/72 of an inch. In POSTSCRIPT, equal to exactly 1/72 of an inch.

PostScript. A page-description language, developed by Adobe Systems, that converts any computer image—whether text or graphics—to a form that compatible output devices can interpret and print. PostScript typefaces can be printed on any PostScript-compatible printer.

Printer font. The software that contains the image of a typeface in outline form; used by a laser printer or imagesetter to produce the image on paper or film. Also called *outline font.* Compare SCREEN FONT.

Roman. A type style derived from Roman inscriptional capitals and Carolingian handwriting. Used today to mean the "regular" or "normal" style of most typefaces. Compare BOLD, ITALIC.

Sans serif. (Of a letter or typeface) Without SERIFS (e.g., the typeface Helvetica).

Screen font. The software that contains the bitmapped images of a particular typeface, at various sizes; used to produce an approximation of the typeface on the screen. Also, a particular size of bitmapped image of a typeface. Also called a *bitmap font.* Compare PRINTER FONT.

Serif. (n.): A short line across the end of a main stroke of a letter. (adj.): (Of a letter or typeface; also *seriffed*) With serifs (e.g., the typeface Times Roman).

Set width. In PHOTOCOMPOSITION, the looseness or tightness of the LETTER FIT. In PageMaker, the degree of condensing or expanding of type.

Sidebearings. Space built into the design of a letter in a digital TYPEFACE, on either side of the image of the letter itself, to keep letters from touching each other.

Small caps. Small capital letters, usually as tall as the X-HEIGHT, designed to match the weight of the lowercase letters of a typeface. Often included in EXPERT SETS. Some programs can simulate small caps by shrinking capital letters vertically and stretching them horizontally, but the result never looks as good as true small caps.

Swash characters. Variant versions of individual letters, with flourishes, extended serifs, or other decorative additions, intended for use at the beginning or end of a single word.

Text type. Type that is set in long passages, usually at a smaller size, intended for continuous reading. Compare DISPLAY TYPE.

Thin space. A fixed horizontal space, smaller than an EN SPACE; usually either one-third or one-quarter of an EM SPACE.

Tracking. Uniformly changing the space between letters over a range of text. Many programs have several "tracks" or sets of values (usually percentages of the unmodified space) for loosening or tightening the LETTER FIT.

TrueType. A font format, developed by Apple, that converts any typeface image to a form that compatible output devices can interpret and print. Unlike POSTSCRIPT typefaces, TrueType typefaces include both SCREEN FONT and PRINTER FONT as part of the same file. TrueType typefaces can be printed on any TrueType- or PostScript-compatible printer.

Typeface. The full range of letters and other characters of a given type design (e.g., Palatino). Usually includes all the weights and styles, but is sometimes used to mean just one weight and style (e.g., Palatino Bold Italic). Various manufacturers might each supply FONTS for the same typeface.

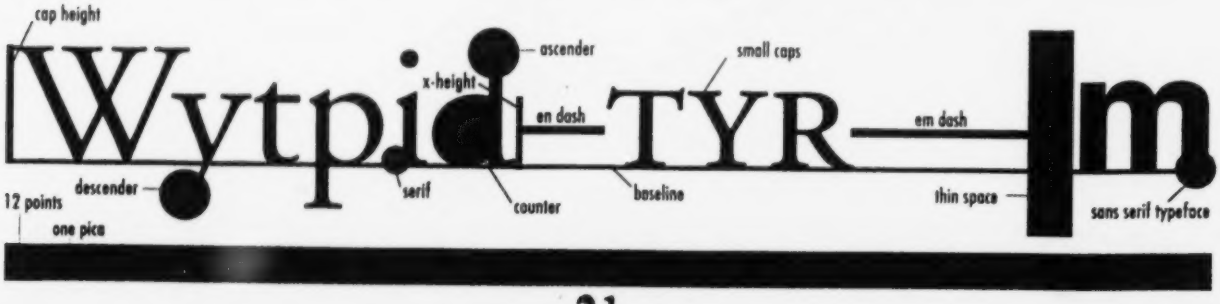
Type family. A collection of related TYPEFACES, designed to work together attractively (e.g., the Stone type family: Stone Serif, Stone Sans, and Stone Informal). Also used to mean the collection of weights and styles of a single typeface (e.g., Stone Serif).

Type manager. A software program (e.g., Adobe Type Manager, Bitstream FaceLift) that generates images of a TYPEFACE for the screen or a printer, based on the typeface's PRINTER FONT.

Word space. The horizontal space between words on a line. In digital type, each typeface has its own predefined word space, usually about the width of a narrow letter. See also JUSTIFIED.

X-height. The height of a lowercase x in a given TYPEFACE and size.

John D. Berry is a Seattle-based typographer and book designer who contributes regularly to Aldus Magazine.



PAPER IN THE SHORT RUN

A simple guide to paper choices for newsletters, brochures, and flyers.

BY MARK BEACH

Has a printer ever stumped you with the question, "What paper do you want it on?" The sales rep or clerk tries to help by handing you a pile of swatch books and samples, and perhaps begins describing some options. Soon, your head is swimming with technical jargon—text, wove, pounds, bond, laid, film coat—and you feel swamped by too many choices.

Clearly, picking the best paper helps you reach your audience effectively. And, because paper represents 30 to 40 percent of the typical invoice for printing, choosing well also controls costs. Here's a quick look at the papers suitable for short-run jobs like newsletters, brochures, and flyers.

Two choices: coated and offset

Whether you're using a company printer across the hall or a retail printer down the street, the shop deals with two grades of paper suited to short-run publications: one is coated, and the other is uncoated, also called "offset." (Oddly enough, although there are a number of papers that are not coated, in the world of paper "uncoated" refers to one specific type.) Other grades that printers use—such as bond, text, and cover—are made for other kinds of printed products not discussed in this article.

Uncoated or offset paper is the versatile stock used for most commercial printing jobs. Offset comes in a wide variety of colors, weights, and quality levels.

Although it has no coating, offset paper comes with either a rough or smooth surface to the paper itself, produced by a process called "calendering" (see sidebar, page 34). Within these two broad categories are finishes with many names, but most of the differences are so subtle that few people can tell which is which. Among the most common names are antique and vellum, which are relatively rough, and lustre and English, which are smooth.

(In fact, offset paper with an English surface is smoother than the bond usually supplied for photocopy machines and laser printers, and it costs less for comparable quality. Try some—run 50-pound stock for long documents, 60-pound for everyday printouts, and 70-pound for camera-ready copy.)

Many printers use white 60-pound, #2 offset as a "house sheet." If your newsletter is straight text and

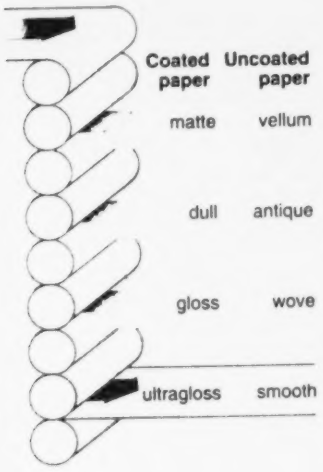
ALTHOUGH THERE'S NO SUBSTITUTE FOR RUBBING PAPER BETWEEN THUMB AND FOREFINGER, THIS CLOSEUP REVEALS MANY DIFFERENCES AMONG SIX FAIRLY COMMON WHITE PAPERS. THE TOP THREE ARE UNCOATED STOCKS, THE BOTTOM THREE COATED.

PUT THIS ON YOUR CALENDER

In the world of paper, you may run across the term "calender" or "calendering." No, this doesn't refer to how your Day-Timer is made. Calendering is the process, near the end of the manufacturing cycle, when the paper is run between sets of steel rollers that compress and smooth it. This is what gives paper its "finish," the texture of its surface: uncalendered paper is fairly rough-surfaced and contains a relatively high amount of air, while supercalendered paper is smooth and dense.

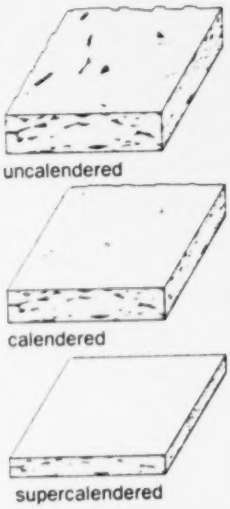
In other words, 500 sheets of uncalendered 80-pound offset paper will weigh the same as 500 sheets of calendered 80-pound offset, but will make a considerably taller stack.

Calendering



Above: The number of caledering rollers that paper passes through determines how smooth the finish is.

Below: Besides smoothing the paper's surface, calendering, also compresses it.



line art—that is, no halftones—this stock gives fine results at minimum cost.

Coated stock—often used for catalogs, magazines, and upscale brochures—creates a slicker and higher-end impression than offset. Because it is usually printed with color images, it is available mostly in white and in a few off-white hues such as cream and ivory.

The coated stock you see most often is gloss paper, sometimes called enamel paper or slick paper. It generally comes with a rating number from 1 to 5, denoting its surface shine: quality (and price) go up as the rating number goes down. Newsmagazines and consumer catalogs are often printed on gloss rated #5; trade magazines (like the one you're reading now) use #4 or #3 gloss; annual reports, coffee-table books, and lavish brochures are on #2 or #1 stock.

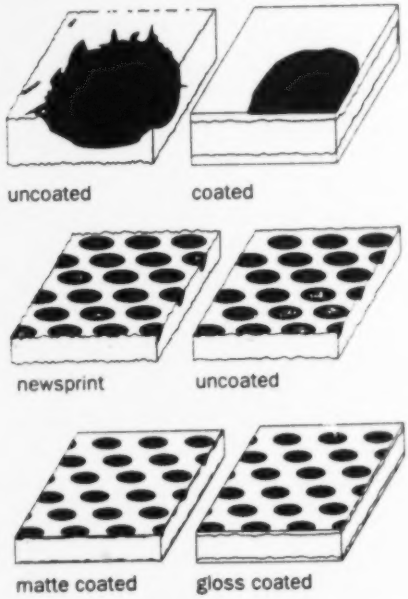
Printers that use a coated house sheet typically have a #2 gloss, which is a good choice for a publication with technical drawings or halftones.

Coated paper also comes with a nonglare surface called dull or matte, which costs slightly less than gloss. Stock with this surface takes halftones well, and also works well for publications whose colors must appear elegant but understated. Nonglare coated paper is easier to write on than gloss paper, so using it is a good idea if your publication needs coated paper but includes an order form or reader survey.

Some mills also make paper with a very thin coating called a film coat. The stock is sold under names such as silk and satin, and some merchants categorize it as uncoated paper. For many publications, film coated paper works as well as matte coated, but costs about 15 percent less. You often see this stock used for business reply cards (BRC's) printed in color. When produced as 105-pound reply card stock, film coat meets U.S. Postal Regulations for BRC thickness.

Ink holdout

Paper varies widely in its ability to dry ink on its surface rather than by absorption, a feature called ink holdout. Stock with good holdout keeps ink on its surface, so that images have clean edges; paper with poor holdout lets ink absorb quickly, so images be-



Top: Dots of ink spread out into paper fibers more easily if the stock is uncoated. Bottom: Paper grade and coating also affect ink holdout, the extent to which ink stays on the surface.

Illustrations by Steve Cowden, of Coast to Coast Books

come fuzzy as the liquid feathers into fibers.

Decisions about typefaces and sizes, screen rulings, and ink colors should take ink holdout into consideration. For one thing, ink holdout affects dot gain, the phenomenon of halftone dots printing larger on paper than they are on film or plates. Every printing job involves some dot gain, which can range from 10 percent for sheet-fed printing on premium coated paper to 40 percent for web printing on newsprint (see illustration below, left).

If you're printing halftones on uncoated stock, use coarse screen rulings, since the paper absorbs so much ink that dots may touch. If the screen is too fine, highlights plug up, and shadows become gray, hiding the paper that should give them contrast and detail. As holdout improves, you can specify finer screens.

Experienced scanner operators can prepare halftones to compensate for dot gain, if they know what paper the job involves and what features of the halftone images you consider critical. For example, dot gain is most noticeable in midtones and shadows, where dots are largest, and least noticeable in highlights, where dots are smallest.

Even when there is no halftone, good ink holdout enhances clarity. Narrow rules and fine serifs stay crisp, and edges are clean. Also, ink colors seem more vivid when the liquid dries on the surface instead of among the fibers. Compare the soft tones of a full-color newspaper with the bright hues in a magazine such as *National Geographic*.

Paper color

Printing papers come in hundreds of colors but, unlike inks, have no standard system for names or numbers. "Ivory" at one mill is "cream" at another and "natural" at a third. One gray may seem warm and another cool. And colors go in and out of style—mills add and drop hues every couple of years, following trends in fashion and interior design. Primaries give way to pastels, which in turn give way to earth tones.

When choosing paper color, put samples next to each other so you can view two or three at once, instead of relying on memory. The human memory for nuances of color is poor, but the ability to distinguish between hues is excellent.

Even if all you want is white, you'll find that whites vary considerably. Consider four or five pieces of white paper side by side—perhaps a page from this magazine, a business form, a piece of letterhead, a newsletter, and a page from a book. Try to decide which is "whitest" or "truly white." You'll also find that you can buy white called bright, radiant, colonial, polar, elegant, cloud, pearl, oyster, foam, birch, and many other names.

If snappy photos are important to you, choose a very white sheet—highlights will be lighter, thus increasing detail and making dark inks seem darker. On the other hand, if you're printing reports or technical manuals that readers study for long periods at a time, consider paper that is slightly off-white, such as natural, cream, ivory, eggshell, mellow, or soft white. These shades reduce glare.

When color isn't a critical aspect of a printing job, take advantage of your latitude to save money on paper. Consider using paper that your printer considers excess inventory.

Ink color

Ink is partly transparent, so the color of paper affects the color of ink. And paper color affects light ink colors

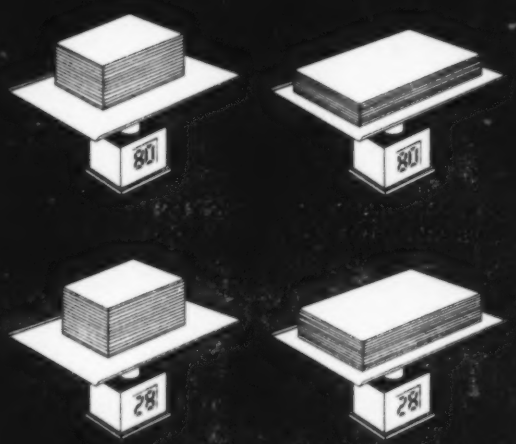
PAPER WEIGHT

What does it mean to say "60-pound offset" or "70-pound coated"?

Every printing paper has a "basis weight," which is the weight of 500 sheets of that paper in its "basic size." Both offset paper and coated paper have the same basic size: 25 by 38 inches. One ream (500 sheets) of 60-pound offset weighs 60 pounds when the sheets in that ream are 25 by 38 inches.

Printers use the pound symbol, #, to abbreviate "pound." When you want 80 pound coated, write "80# coated."

Weight is an accurate guide to cost, but not to thickness. For papers of identical weight, rough sheets are thicker than smooth ones, and matte is thicker than gloss. A 60# offset may actually be thicker than a 70# gloss.



more than dark ones. Even slight variations in paper color can create dramatic changes in flesh tones or product shots. A color that matched corporate standards when printed on premium gloss in a calendar may look totally different when printed on #2 offset in a newsletter.

When specifying ink color for a printer, choose a color from a color matching system printed on paper similar to the stock you have in mind, and provide a swatch if possible. Make clear whether you want the printer to "use" the ink color you specify or "match" the sample—using the color simply requires ordering the proper ink or screen builds, while matching the color involves a precise complement of ink and paper.

If your organizational design standards include specific ink colors, ask your printer to run some test sheets of many papers using those colors. A press operator can put the test sheets at the end of your next printing job at very low cost.

Cutting costs

What you pay for the paper used for your printing job depends on quality, weight, and quantity.

Offset paper costs less than coated paper, but the difference is not as great as most people believe: for comparable quality, coated costs about 20 percent more. If you're already paying for #1 offset, switching to film coat would actually save only about 5 percent.

Because paper merchants charge according to weight, not number of sheets, reducing the weight of paper is the quickest way to reduce its cost. Changing from 70-pound stock to 60-pound cuts almost 15 percent off the price; changing from 60-pound to 50-pound trims another 20 percent.

Paper has price breaks at various quantity levels. If you publish a newsletter, consider negotiating annual contracts with your printer. For example, enough #1 offset to print 5,000 eight-page newsletters might cost $291. The same paper purchased one time for 12 issues might cost only $243 per issue—an annual saving of $576.

Also, paper merchants often have sales, called closeouts. Your printer can show you closeout lists and pass savings along to you.

Keeping track

The market for printing papers includes almost 1,000 national brands and at least that many more local and private ones. By working with your printer, however, you can reduce your choices to a manageable handful. The typical print shop buys 70 percent of its paper from one supplier. Knowing what papers your printer likes to buy means you can have swatch books and samples representing those stocks.

Ask your printer to supply samples appropriate to the kinds of publications you produce. For more detailed information, work directly with the graphic arts consultant at a paper distributor. These experts advise printers and their customers—they are not sales reps.

Remember, no matter how much time and talent you put into your text and graphics, in a sense the paper you print on *is* your final product. It's what your readers will hold in their hands; it's what will carry your message to them. Examine samples, listen to accounts of previous experience, run tests, and watch your results—so that the paper you buy will yield the results you expect.

Mark Beach is author of Getting It Printed *and* Papers for Printing, *guides to graphic arts production published by Coast to Coast Books in Portland, Oregon.*

RECYCLED PAPERS

The demand for recycled paper is on the rise and more and more paper manufacturers are producing recycled paper in the same categories and range of choices as virgin stock. However, because of the variations and inconsistencies in the raw materials used, paper that contains recycled fiber tends to be at the middle to lower quality levels of each paper grade.

Here are a few points to consider when choosing a recycled paper:

Paper color and brightness. The full range of whites and colors is available for recycled papers, although the whites may look somewhat dirty. In addition, color matches from batch to batch and grade to grade are slightly less dependable than with virgin stock. Recycled paper is also not as bright as virgin paper, partly because it's difficult to bleach out all the ink and dye.

Ink holdout and color. Recycled paper tends to be coarser than virgin stock, and as a result has slightly worse ink holdout and higher dot gain. If you're using halftones, you should specify screen rulings one step lower than for comparable virgin stock.

Cost. Prices are somewhat higher for recycled paper because of the cost of recovering used paper and reducing it to clean pulp.

If recycling is important to you, look for paper with the highest possible percentage of post-consumer waste. Don't just settle for stock that meets EPA guidelines. Focus on total weight, not total sheets or printed products. If newsletters require 5,000 pounds of paper per year and brochures only 1,000 pounds, getting newsletters onto recycled paper helps the environment 400 percent more than brochures.

20 Trends in Newsletter Design

If you're looking for a way to freshen the appearance of your newsletter without facing a major redesign, you might want to incorporate one or more of the trends listed here:

1. Heads set flush left, ragged right. Some experts believe that flush left heads are more readable than those that are centered. Whatever the readability, there's no doubt that flush left heads appear more contemporary.

2. Heads set in upper and lower case with minimal caps. With this treatment, heads are set the same way that body copy is set — only the first letter of the first word and the first letter of proper nouns are capped. All other words are set entirely in lower case. Because minimal capping approximates the look of text type, most experts agree that it is more readable than using full caps or capping major words in a head.

3. Body copy set ragged right. Some experts believe that ragged right body copy, because of its even spacing between words, is more readable than justified body copy, which has uneven spacing between words. But the decision to use ragged right is usually based on its contemporary image, not on its readability.

4. Narrower columns with more columns per page. Many 8½x11" newsletters are changing to three- or four-column formats and tabloids are changing to a five-column structure. The narrower columns work well for newsletters, which usually offer short stories and encourage fast reading. More columns add design flexibility, too, for photos, art, headlines and graphic treatments.

5. Narrow-column/wide column formats. Many typed as well as typeset newsletters are using this format. The narrow column (usually the left column, sometimes the outside column) is reserved for white space, headlines, subheads, outquotes, photos, art and other special purposes. The wide column (sometimes broken into two wide columns) is reserved for text.

6. Extra white space at top of page. This treatment is especially effective in publications with few illustrations and lots of text. The generous top margin gives the eye visual relief from blocks of gray text and helps the reader move quickly through the publication.

7. Ragged bottom margins. With this format, each column of type ends at a different level. Frequently, one of the columns on a page will extend all the way to the bottom margin or a horizontal rule across the page bottom will define the bottom edge. Ragged bottom margins seem to work best with ragged right body copy.

8. Bold horizontal rules. These are most often used across the top of each page or above headlines. Caution: When used below headlines, bold horizontal rules tend to visually separate the headline from the story it accompanies.

9. Thin vertical rules. Ever since *Rolling Stone* and then *Time* magazine revived hairline rules, their popularity has been growing. Caution: when vertical rules become too thick, they cause too great a separation between columns of type.

10. Nameplate copy that lines up with column edges below. This alignment with copy below is becoming increasingly popular as centered nameplates become less popular.

11. Typeset or hand-lettered script for nameplates and department heads. Caution: Be sure that the person who does the hand lettering has a graceful, flowing style — preferably a professional.

12. Shadow lettering in nameplates and department heads. This shadow effect seems to add a third dimension to a two-dimensional page. Use screens or second-color for "shadows."

13. Wide letterspacing in nameplates and department heads. One or two words set with wide spacing between letters can look fresh and elegant, but it's not as readable as copy set with conventional letterspacing.

14. Photos that break out of their rectangles. This appears many ways, often with a person's head rising above the main body of the photo. For good examples, see the "People" section of *Time* and the Sunday *New York Times*' "Week in Review" section.

15. Large initial caps. According to advertising expert David Ogilvy, the use of large initial caps increases readership by an average of 13 percent. They also can break up long columns of text and add visual punch to the page. Caution: Do not use too many on a page. Too much visual punch is too much of a good thing.

16. Squares instead of bullets in listings. Just because round bullets traditionally have been used to highlight listed items, boxes look fresher. (In 20 years, after everyone has been using boxes, bullets inevitably will look fresher than boxes.) For examples, see *U.S.A. Today*.

17. End marks. An open square, a solid square or a special symbol (perhaps your company logo or an element from it) lets the reader know the story has ended.

18. Bleeding bands or blocks of color. These are used purely as decorative design elements or to draw attention to type.

19. Hairline rules between lines of type. This is another decorative device. It may be used for captions, outquotes, headlines or subheads.

20. "Trendy" typefaces. Top designers are now diverting from the Swiss design conventions, based on Helvetica type, that were so popular in the 1960s and '70s. Classic text faces are now experiencing a revival. Examples include Cheltenham, Caslon, Goudy and Garamond. Sans-serif revivals include Optima (with a slight serif) and Futura. More recently designed typefaces now in vogue include American Typewriter, Lubalin Graph, Eras and Italia.

And finally, here's something that we would like to see become a trend:

21. Subheads between headlines and text. Subheads give you more opportunity to involve your readers. They encourage readers to make the jump from headline to body copy. For examples, see *Time* and feature stories in *Esquire*.

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Traditional Design

Volume 1, Number 1

December 1985

WASHTENAW COUNCIL ON ALCOHOLISM

Sober Times

SHERIFF RONALD J. SCHEBIL WRAPS UP 1985

This issue's interview looks at the law enforcement perspective on drinking and driving. Washtenaw County Sheriff Ronald J. Schebil discusses local enforcement efforts and their effect during the past year.

WCA Newsletter: **Does your department have any special drunk-driving enforcement programs planned for the 1985 holiday season?**

Sheriff Schebil: No. We will neither lessen nor increase our enforcement against drunk driving during the holidays but we will try to increase public awareness of the problem. Enforcement is only one-half of the solution to this most serious problem which is responsible, year after year, for one-half of all traffic accident fatalities.

Our year-round enforcement program on the road now includes a number of deputies trained in the use of the preliminary breath test. This instrument is quite accurate and is used to supplement the traditional coordination test.

Enforcement at the retail level — party stores, bars, and restaurants is equally important to us. Recently we sent under-age youth into approximately 80 party stores. 60% of the stores sold alcohol without checking ID. We are educating these retail owners about their potential civil liability in the case of an accident involving an under-age patron.

According to Sheriff Schebil, the combined forces of alert, better-trained officers and citizens willing to report offenders are making the difference.

We're not saying people shouldn't drink, just that they should not drive after drinking. A man isn't less of a man if he can say "Hey, will you drive me home." More and more people are becoming conscious of alternative transportation methods.

Education, responsible selling and consumption, and a serious attitude towards drinking and driving is the answer.

(continued on page 4)

WASHTENAW COUNCIL ON ALCOHOLISM SERVES COMMUNITY FOR 25 YEARS

Last Monday, the Washtenaw Council on Alcoholism observed its silver anniversary celebration by reflecting on its growth and charting new programs of community outreach.

WCA has grown to a staff of more than 20 and a budget of nearly $400,000. As public awareness of alcoholism and substance abuse has increased, the need for a helping organization has also risen. For 25 years, the WCA has remained true to its creed: To increase knowledge about alcoholism; to reduce the stigma attached to it; to treat alcoholics and those close to them; and to develop and improve community resources and support.

For example, a major new program this year is the Adolescent Outpatient Program, in recognition of the growing problem of teen-age drinking.

The activity report of WCA for the past year is as fine an indication as any of this group's value to the community. 5,253 individual counseling hours, another 2,750 clients served by alcohol health orientation lectures, and 193 individuals who have been provided with group therapy.

It's A Fact:

- Teenage girls are drinking almost as much as teenage boys.
- Of the 18.3 million heavy drinkers in the U.S. 12.1 million have symptoms of alcoholism.
- Drunk driving is the leading single cause of death among 15 to 24-year-olds.

Nameplate and heads set centered with all headline words capitalized.

Body copy set justified.

Justified bottom margin.

Round bullets in listings.

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Current Design Trends

Volume 1, Number 1 December 1985

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More than 150 community awareness programs have been presented by the WCA staff to a compiled audience of 8,046. School alcohol awareness education programs were presented to 7,708 students. SY

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interview

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(continued on page 4)

- Heads and body copy set flush left, ragged right.
- Heads use minimal caps.
- Extra white space at top of page.
- Bold horizontal rules and thin vertical rules.
- Nameplate aligns with grid.
- Script with shadow lettering for nameplate.
- Wide letterspacing in department heads.
- Photo breaks out of rectangle.
- Large initial caps.
- Black squares in Fact listing.
- End marks.
- Bleeding bands of color.
- "Trendy" typefaces: ITC American Typewriter heads with ITC Garamond text.

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Current Design Trends

SOBER TIMES

Sheriff Schebil wraps up 1985

Council serves community for 25 years

Heads and body copy set flush left, ragged right.

Heads use minimal caps.

Ragged bottom margins.

One narrow column, two wide columns.

Bold horizontal rules and thin vertical rules.

Nameplate aligns with grid.

Photo breaks out of rectangle.

Black squares in Fact listing.

End marks.

Hairline rules between lines of type in heads.

"Trendy" typefaces:
ITC American Typewriter heads with ITC Garamond text.

SOBER TIMES

A Quarterly Publication of the Washtenaw Council on Alcoholism

Council serves community for 25 years

Sheriff Ron Schebil wraps up 1985

Heads and body copy set flush left, ragged right.

Heads use minimal caps.

Narrow columns (four on 8½ x 11" page.)

Ragged bottom margins.

Bold horizontal rules and thin vertical rules.

Nameplate aligns with grid.

Wide letterspacing in department heads.

Photo breaks out of rectangle.

Large initial caps.

Black squares in Fact listing.

End marks.

"Trendy" typefaces:
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